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ABSTRACT

This publication was developed to help students participating in Fashion Review, a 4-H event in which students model a clothing outfit and accessories and are judged on their modeling ability, their presentation, and how well the clothing and accessory choices complement the students' skin tones, hair color, figure or physique, personality, and activities. Designed to make students feel more comfortable in modeling situations and to help them prepare for a modeling experience in front of an audience, the booklet serves as a record of what students have learned and can help them teach others modeling techniques. It also provides information on how to write a narration and complete a fashion revue application and encourages recordkeeping. Some of the topics covered include dressing for the revue, appearance and posture, and modeling. A "Modeling Your Garment" game also is included. (KC)

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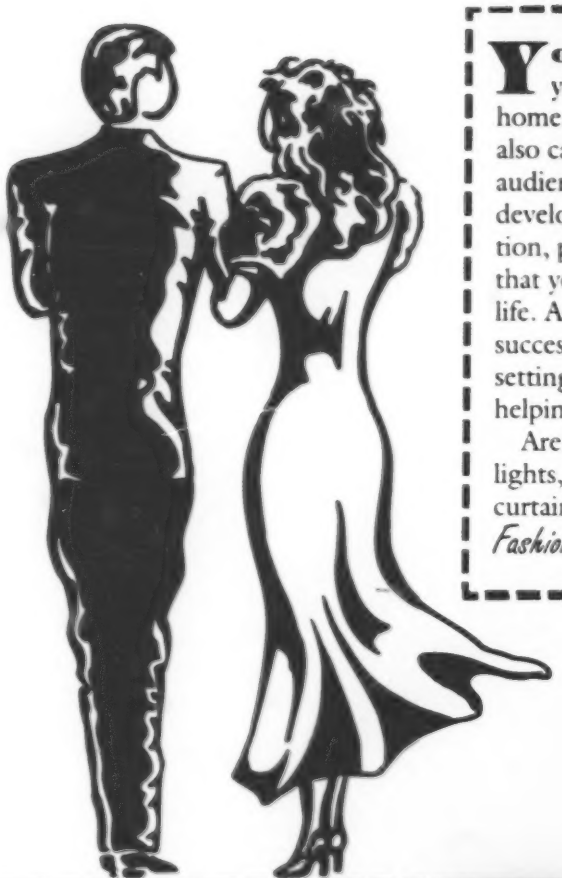
# Fashion Revue

4-H Textile Science

Activity Guide

ED 449 366



**You are a model** in any outfit you wear—on the street, in your home, or at school. With practice, you also can learn how to model for a real audience onstage. As you do so, you'll develop decision-making, communication, planning, and presentation skills that you can use both now and later in life. As with many 4-H activities, your success in this one will depend on setting and working toward your goals, helping others, and practicing.

Are you ready? Lower the houselights, bring up the music, and raise the curtains, because it's time for the *Fashion Revue* to begin.

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**Fashion revue is a 4-H event** in which you model an outfit of clothing and accessories. Judges will look at your modeling ability, your presentation, and how well the clothing and accessory choices you have made complement your skin tone, hair color, figure (or physique), personality, and activities. Fashion Revue is an extension of what you learn in your project work, though the garments are evaluated more on how they look when they are worn rather than how well they are constructed internally. Because the judging criteria can vary at the county, regional, and state levels, you may want to obtain a current copy of the judging form for the level at which you will be participating.

The purpose of this publication is to make you feel more comfortable in modeling situations and to help you prepare for a modeling experience in front of an audience. The publication will serve as a useful record of what you have learned and can help you teach others modeling techniques. The project also provides information on how to write a narration and complete your fashion revue application, and encourages recordkeeping.

## Dressing for the Revue

### Your Outfit

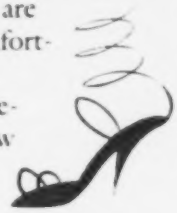
Choose a 4-H project based on your skill level and wardrobe needs. Choose garments that work well with the rest of your wardrobe and that are suited to you! The colors should look good with your skin, eyes, and hair, and the style should work well with your body type. Think of the lines in your outfit—where the eye is drawn. Vertical lines are generally more slimming than horizontal lines, and curved lines can make the body seem more curvy and sometimes even fanciful! The texture and weight (hand) of the fabric also should be selected with care.

Outfits that divide the body's figure into varying proportions, as shown in the illustrations below, are often more pleasing to the eye than those that divide the body in half. Color and accessories can help you adjust the proportions of your outfit to create interest. If you are not aware of the other elements and principles of design, read about them in your project books or in a school art textbook. A full-length mirror is also a helpful tool.

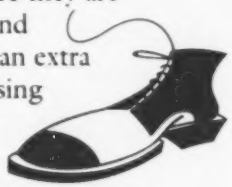
***Dividing your body into unequal proportions, such as one-third to two-thirds, is more pleasing to the eye than dividing it in half.***

### Shoes

When selecting shoes for modeling, remember that pumps or loafers that complement one color in your outfit are often the most comfortable and flattering. Avoid high heels, because they can throw off your posture and make you appear as though you are leaning forward. Socks or hose should flatter the outfit, and you should pack an extra pair in case of a "run" or "snag."



Your shoes should fit, and you should be comfortable walking in them. You'll likely wait in line for a long time before you go onstage. You might choose basic sandals in the summer or with an evening outfit, but avoid loose ankle straps that can be caught or tripped over. If your shoes have laces, make sure they are tied securely and that you have an extra set in the dressing room if one breaks. Practice modeling onstage before the performance to get a feel for the floor and make sure it is not too slippery or tacky. The runway may "feel" different from the stage and sometimes moves slightly.

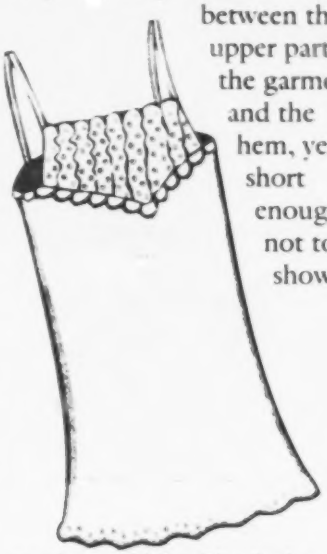


If your modeling shoes have soles that could stain or get dirty, wear other shoes beforehand and slip on your modeling shoes just before you go onstage (being careful not to create a hazard for other models). Remember that the audience will be able to see underneath your feet as you walk away from them.

### Hidden Treasures

Choose undergarments that are flattering to your outside garment. Boys should wear undershirts that are not too tight or too revealing.

Onstage, you will be modeling in bright lights that will show through your garments. Slips should be long enough to prevent light from showing between the upper part of the garment and the hem, yet short enough not to show on the outside. Check the length with your hands held at your waist and then down at your sides. Fuller slips are used with fuller skirts and dresses, slimmer slips with slimmer silhouettes.



If the blouse or top is sheer, wear a camisole. The undergarment should be comfortable to wear and should not detract from the garment. A girdle may be needed in some cases, especially when you are wearing clingy knit fabrics.

It is important to be clean and to wear an antiperspirant that will not come off on the garment. If you perspire heavily, dress shields may be an important investment.

### Other Accessories

Accessories can make or break your total look—choose them wisely. One or two pieces may be all you need to pull your ensemble together. Avoid accessories that are distracting because of noise, color, or size: chunky, bulky bracelets may make it too difficult to take off your jacket or coat; watch clasps may catch delicate fabrics; and heavy heels can resound on stairways.

#### *Gloves*

Gloves go in and out of fashion. You may, however, want to wear them if you are modeling an ensemble that includes a coat or jacket. You may not have time onstage to remove your gloves, but if you want to do so, pull on the tip of each finger (while you are walking with your back to the audience) and then slip the glove off. Lay gloves palm-to-palm in one hand and carry them off the stage.

***Purse or Bag***

A purse should be sized in proportion to your garment and your figure or physique. Hold the handle of the purse, if it has one, or slip your wrist through it. A backpack or "sling back" can go over a shoulder. A clutch purse should be grasped by the bottom in one hand and held at the side of your waist or hip, close to the body, so the front of your outfit is not covered. If you will be removing a jacket or coat onstage, you will need a table on which to set your purse. Practice so you remember to take the purse with you offstage. Because a purse or bag can complicate modeling, many models choose not to carry one.

***Hat***

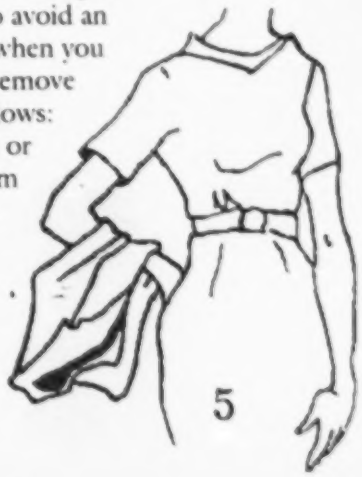
The narrator may call attention to your hat or to its trim. If so, lower your head slightly or turn around and tip your head slightly backwards. Do not point to the hat; it is obvious.

***Jacket or Coat***

A jacket or coat may or may not be removed. It is your decision. If your jacket is the feature you most want to show, leave it on. Some like to turn back one side of the coat front if the lining is special in some way.

If you are showing the total outfit, by all means take off your jacket or coat. Model the outfit onstage and begin to remove the outer garment while you are walking away from the audience. Unbutton it while walking, preferably from the bottom to the top of the garment. Start unfastening when you turn away from the audience, and keep moving and unfastening at the same time to avoid an awkward pause when you stop. Stop and remove the jacket as follows:

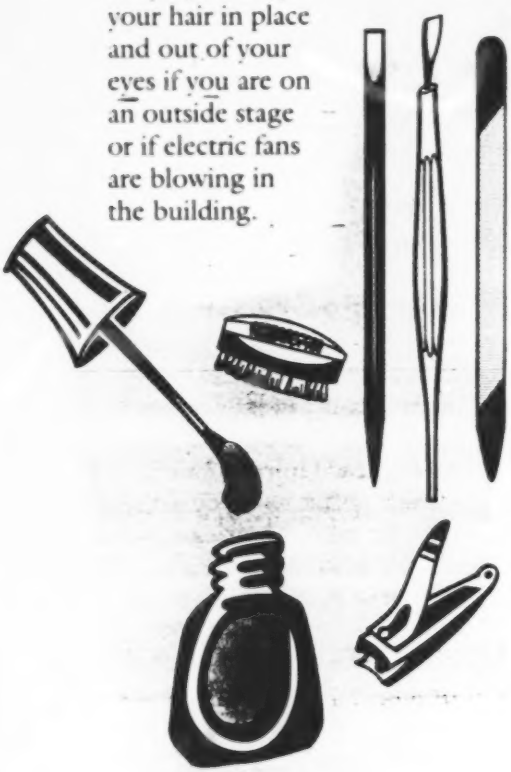
Slide the coat or jacket down from your shoulders. Let it slip off over one arm. With that free hand, reach across your body over the opposite shoulder and grasp the coat by the center of the collar. Pull the coat forward while it slides off the opposite arm, allowing the shoulders of the garment to fold together. You should plan to put the coat over your arm (or over a shoulder, for a male) before or as you turn to face the audience. Hold it close to your side (and slightly back) so that the audience can see the front of the outfit.



## Appearance and Posture

### Good Grooming

Grooming is important. Knowing that you are well groomed contributes to your poise and self-assurance. Be sure you and your garments are clean. Arrange your hair in a flattering style. You may need a small amount of spray to keep your hair in place and out of your eyes if you are on an outside stage or if electric fans are blowing in the building.



Clean hands and well-kept nails enhance your outfit. Highly colored nail polish draws attention to your hands. Light-colored or clear nail polish is usually best, especially for younger teens. Take a personal nail kit with you, including three files of varying coarseness, an orange stick for cleaning under the nails, a round file to buff the nail corners, and a buffer to lightly polish away ridges and any discolorations. Replace the kit after four or five uses.

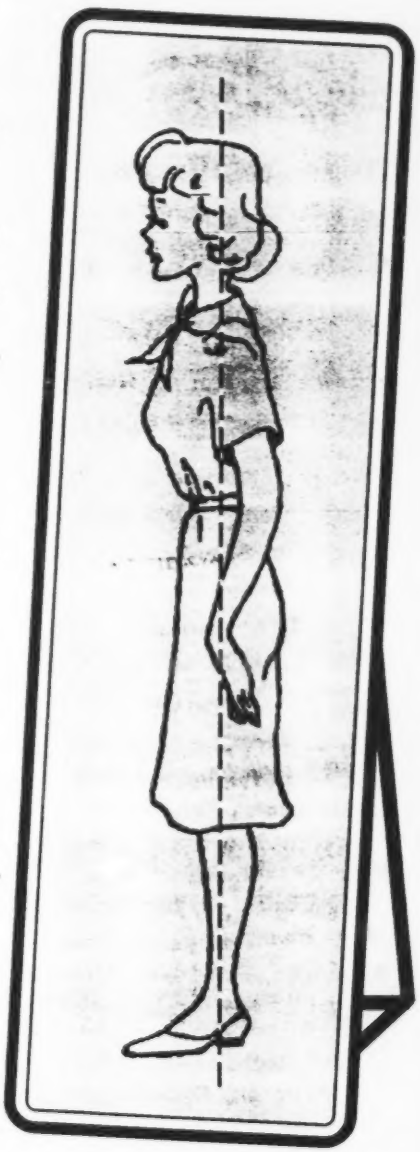
If you apply makeup while dressed, carry a cape, smock, or towel that can be put over your garment to catch spills. Special hoods or scarves are available to prevent makeup from rubbing off on your clothes, especially around the neckline. Although makeup is optional—particularly if you have religious concerns or strong preferences—stage makeup is usually heavier and more dramatic than everyday makeup, to reveal facial features under the bright lights.

### Body Alignment

Good posture gives you poise and distributes your weight so you look trimmer, more confident, and healthy. When you stand, sit, and walk with good posture, your clothes fit better. Posture refers to the alignment of the parts of your body. When you have good alignment, you have good balance and move easily.

To check your posture, secure a straight vertical line of thin masking tape to a full-length mirror or hang a plumb line in front of it. Dressed simply, stand sideways to the line, a foot from the mirror, so the line cuts the image of you in half. Concentrate on standing as tall as you can. Your knees should be relaxed and slightly bent, your abdomen flat, your chest high, and your shoulders relaxed. Your arms and hands should hang naturally at your sides with the palms of your hands toward you. Choose someone to help, since you won't be able to see yourself in the mirror while standing sideways. Ask questions if something doesn't feel natural to you. Also, remember to breathe!

Now ask your helper to follow the line down your body. If it falls directly opposite your shoulder bone and hip bone and directly in front of your ankle, your posture is good. If the line is in front or back of these points, adjust your posture slightly. The line will show you where you need to improve.



## Modeling

### Model's Stance

A male model stands with his feet slightly apart. The more casual the outfit, the wider apart the feet and legs can be, as long as the distance is not excessive.

For women and girls, the leg and foot position is often called a "stance." This stance creates a flattering leg position as the model pauses for a second or two on the stage. The stance does two things: it shows off your legs attractively, and it distributes your weight so you are balanced and one foot is ready for action.

***Figure 1. The model's stance.***

In a model's stance, one foot is relaxed and pointed forward toward the audience. The other foot is back, with the instep touching the heel of the foot in front (Figure 1). You can stand with either foot forward. If the front foot points at noon, the rear foot would be positioned at either 10 o'clock (left foot) or 2 o'clock (right foot). Both knees should be slightly bent. Most of the body weight is on the back foot, so you are ready to step forward with the front foot without losing your balance.

**To stay in a good stance, just think "H.A.P.P.Y."**

**H**—Head held high

**A**—Abdominal muscles pulled in

**P**—Pelvis pressed in

**P**—Put your shoulders back

**Y**—Your foot forms a "Y" with the heel of the front foot next to the instep of the back foot

*Modified cues originally developed by podiatrist Suzanne Levine.*

### Your Walk

Your walk tells a great deal about you. It reveals timidity or confidence, shyness or aggressiveness, carelessness or pride in your appearance. Your walk can tell others how you are feeling and how you feel about yourself.

Body strain comes from poor posture and poor walking. To avoid this strain, control your body movements without stiffening or tightening your muscles. Learn to walk and stand easily, but with dignity. Because you never see yourself as others see you, finding someone to give you helpful suggestions is important. Otherwise, you may develop habits that are harmful to your body as well as your appearance.

First, raise your chest, taking the weight off your waist, and let your shoulders rest naturally. Be careful not to slump so you become hollow-chested. Your head should be high and your eyes forward. Hold your abdomen in and pull in your hips. Exercises to strengthen these muscles make it easier to maintain good posture. (Your doctor, physical therapist, or physical education teacher may be able to help you strengthen the muscles of your stomach, shoulder, seat, or ankles.)

To practice walking, draw two lines about 2 inches apart (the distance can vary depending on body type) and walk with the left foot centered on the left line and the right foot centered on the right line (Figure 2). Get the feel of walking with your feet no farther apart than these lines. Let your hands hang naturally at your sides. Swing them slightly, in motion with your body. Pretend that you have a pencil in your hand.

Practice this until you always walk this way—checking yourself at random times to make sure your feet and your body are in alignment. Your leg movement should begin at the hips and not just the knees. Your stride should be what is

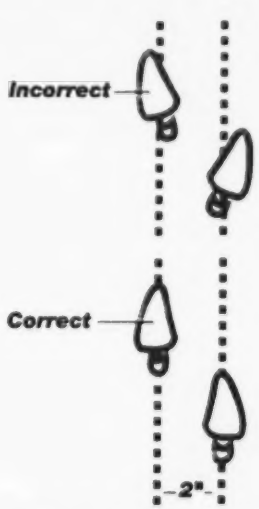



***Figure 2. Practice walking using two lines spaced about 2 inches apart.***

comfortable to you without appearing awkward. Avoid jerking movements, swinging your hips and shoulders, and twisting the body in an unnatural pose.

**Your Turn**

How you turn on stage is important, since your feet are at the audience's eye level. In general, you should keep your chin level and your shoulders and hips balanced over your feet. Your head should turn with your body, and you should move smoothly through the turn.

There are several types of turns in modeling. One typically used by women is called a pivot (Figure 3). The walking pivot simply starts as a "stance" (A), with the front foot pointed in the direction of the turn and the instep of the other foot angled behind the heel of the front foot. To initiate the turn, move the front foot (Foot 1) forward (B). Next, bring the back foot (Foot 2) forward, closing it around the toes of Foot 1 (C). Finally, turn Foot 1 into the direction you want to walk. You are now back in the stance (D). Pause. To continue turning, step forward with your front foot again and repeat the process. Pause again a second or two to get your balance, and continue walking starting with your front foot.

A basic men's quarter turn (Figure 4) is very straightforward. Begin with the feet at shoulder width (A). Move the foot opposite the direction of your turn (Foot 1) across and in front of the other foot (Foot 2), pointing it in the direction you want to turn (B). Pivot on Foot 2, turning your body at the same time (C). Since you will need to do this four times to make a complete turn, you'll need to practice so it looks good on stage—not too rushed or too slow.

You might also want to try the half turn (Figure 5). A simple extension of the quarter turn, this turn involves moving Foot 1 *around* Foot 2, placing it a sharper angle than in the quarter turn (B). Pivoting on both feet and shifting your body around 180 degrees completes this turn (C).

Practice until you can do these turns easily, being sure to lead off with the appropriate foot for the direction you want to turn. Try initiating turns from a walk, as well as from a stance position. You should feel comfortable and relaxed as you walk and turn.

When you turn away from the audience, you might want to show off the back of your garment by bringing your hands up to your front waistline, keeping your elbows close to your body. This will give an uncluttered view of the back. Then, as you turn around to face the audience again, let your hands fall slowly to your sides.

**Another Turn**

If you are wearing flowing formalwear, you may want to try a walking turn. This involves just walking naturally in a circle. If a gown is modeled, the walking is slower (but not too slow) to appear regal and to show off the elegant details of the garment. Men also like to use this turn.

There are many other types of modeling turns, some of which are almost acrobatic. But it is best to keep turns simple so they don't detract from you or your outfit.

***Figure 3. The walking pivot turn.***

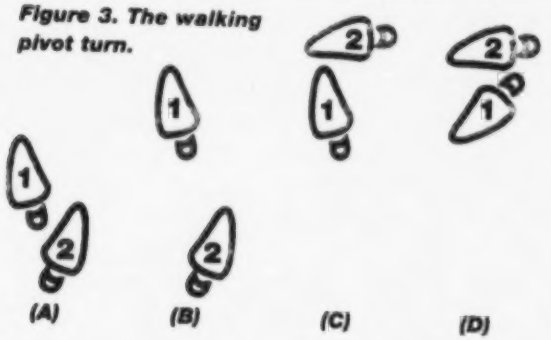



***Figure 4. Men's quarter turn.***

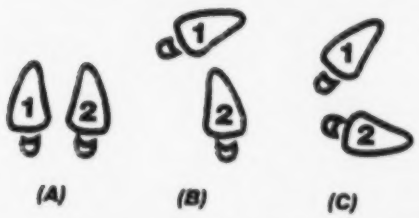
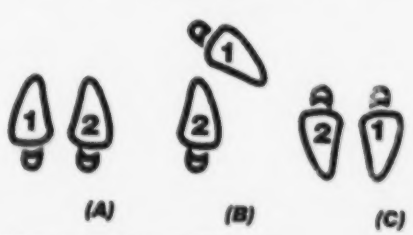



***Figure 5. Men's half turn.***



**Hands Are Show-Offs**

As you model, the narrator will call attention to interesting details of your outfit. Take advantage of these remarks and "point" to the details, keeping your fingers close together. For example, when you point to a collar or trim, move the hand gracefully underneath the collar or to the trim. Moving the hand to the position without a pause creates a smooth transition. Depending on the type of pocket and what is most comfortable to you, slip your fingers into the pocket so that only the thumb is visible, or put your thumb in the pocket and keep your fingers close together on the outside.

Try to eliminate large gestures and stiffness in your hands and arms. Keep your elbows fairly close to the body. If you want, carry an accessory—perhaps a book, purse, camera, tennis racket, or some other article that will help you relax. Carry the accessory close and slightly behind or away from you so that it does not hide the outfit. Refrain from carrying something large and unwieldy (for example, a guitar) that will require careful staging. Practice with your accessory or prop. Hold it securely, not limply, as this will detract from your appearance—or worse—cause the item to fall out of your hands!

**Taking the Stairs**

How do you look as you go up or down stairs? Maintaining your poise depends on using a few basic techniques. If the stairs are at the side of the stage, turn your upper body at a slight angle toward the audience to maintain eye contact and display the front of your outfit as you ascend or descend. Keep your head up.

Before the revue, count the number of stairs you will be taking so you don't miss one and stumble. If there is an escort, take his or her hand with your hand on top and your thumb underneath. Note where the stage ends and the stairway begins and where you'll go once you've descended the stairs.

Before you start up the stairway, pause, bend your knees, and place your whole foot on the stair. This keeps your back straight. Take a deep breath. Keep your knees bent and breathe normally as you go up the stairway. These tips will help you gain confidence as you begin to model onstage.

## A Modeling Plan

You can follow any number of modeling approaches or walking patterns. Walking in a "W" shape usually is appropriate if you are modeling on a stage (Figure 6). This gives the audience on both sides of the stage a chance to see the front, sides, and back of your garment.

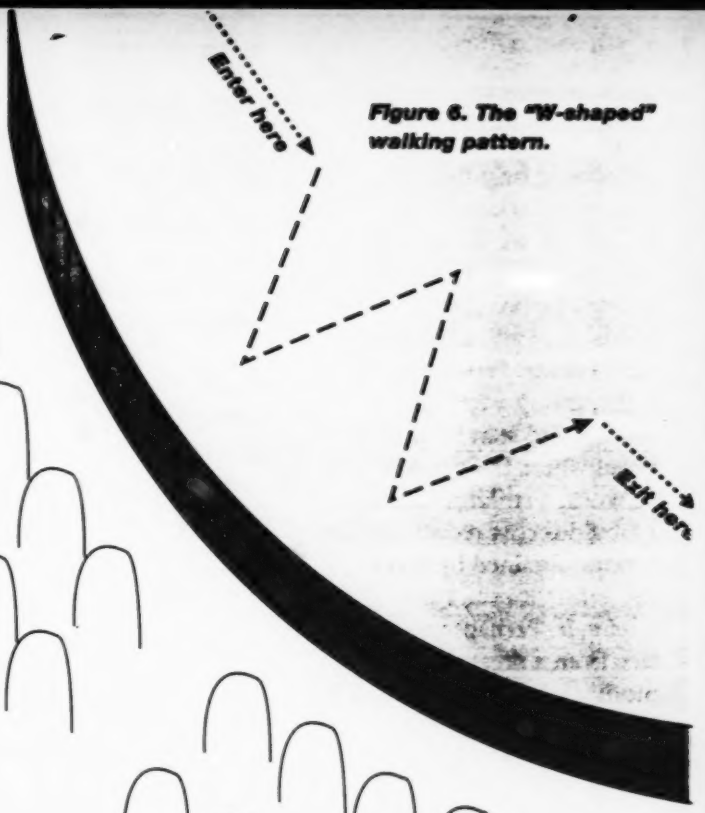



***Figure 6. The "W-shaped" walking pattern.***

A "T" modeling approach may be used with a runway (Figure 7). Step onstage and follow the outline of the runway, making turns at both ends to allow all audience members a clear view of your garment.

Although these plans will vary depending on the stage and your choreographer's directions, they are two of the most basic options.

***Figure 7. The "T-shaped" walking pattern.***

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**Your Narration**

Your narration should be brief and should help the audience understand more about you and appreciate the garment you created. Thirty to 45 seconds (approximately 100 words) is plenty of script for most outfits. Provide your name, group name, and county; and start with a phrase about where the garment will be worn, a striking feature, or a fabulous cost reduction/time savings obtained by making the garment rather than buying it. Perhaps you used lace from a dress your grandmother wore, fabric that is new on the market, or a detail that is coming into fashion again. Add something about where the garment will be worn or how you will wear it.

Listen to your commentary as you are modeling. Never leave the runway until the commentator is finished explaining everything about the garment.

When writing your fashion revue commentary, consider these ideas:

- Start with a lead statement introducing the model by name and town/county or group name.
- When describing the garment features, review what the pattern envelope says. These descriptions can give many ideas. Be sure to tell more than what the audience can readily see.
- Discuss what you learned in completing the project.
- Tell how the outfit fits into a total wardrobe.
- Discuss any original techniques used in the construction of the garment.
- Tell something about the 4-H'er—background and special interests.
- Include the pronunciation of difficult fabric or fashion terms in parentheses. Also, practice saying the narration to catch any difficult word combinations such as "skirt" and "shirt" in the same sentence.
- Use statements that carry out the fashion revue theme, if one is used.

***Examples:***

***Jon Adams from the Homestyle 4-H Club in Richland is proud of his new colorful pants and shirt combination. This is Jon's first sewing project. Besides sewing, he is active in tennis and baseball. Jon says it is fun to wear these clothes, but that it is even more fun to tell people he made them all himself! Great job, Jon.***

***This rayon challis ("shall-lee") dress is just right for dress-up days at school and other special occasions. Mary Zestermelon ("Zester-Melon"), from Bitterroot County chose forest-green fabric and 3/4-length sleeves so she can wear this dress year-round. Notice the lace-tucked edges on the bodice and the side pockets that make the dress practical as well as beautiful. Can you believe she saved over $200.00? Wear it with pride, Mary!***

Here is a form that will help you write your first narration:

***Fill in the blanks on the following commentary to help you get started:***

Looking _____ (ADJECTIVE) in this _____ (COLOR)

_____ (GARMENT) is _____ (NAME)

from _____ (TOWN).

She/he has chosen _____ (FABRIC) for her/his

_____ (TYPE OF GARMENT). Special details include _____ (EXAMPLES: PATCH POCKETS, TRIM, ETC.)

that are _____ ("EMPHASIZED" OR "COORDINATED") by her/his accessories.

_____ (NAME) is a _____ (YEAR) 4-H'er.

Doesn't she/he look ready for _____ (ACTIVITY, PLACE)?

## Curtain Going Up!

### Before the Show

Even though you are excited, it is important to get adequate rest and eat regular meals and snacks before you model. Planning ahead for emergencies, allowing extra traveling time, and double-checking your garment bag will save you many stressful moments. If you have special needs or health problems, let officials know in advance of your coming.

When you arrive in the theatre, practice using both side and back entrances and runway (if available) so you feel comfortable and safe. If possible, place an "X" on the end of the stage or runway, as some auditoriums have very bright stage lights, making it difficult if not impossible to see the audience and the edge of the stage in a dark auditorium.

Allow plenty of time to get ready. Make sure your garment is clean and well pressed and that you have brought appropriate undergarments. When you are set to go, don't eat, drink, or sit down. Remove chewing gum—it is very obvious onstage. Line up quickly and quietly. Remember, sound carries from backstage.

### First Impression

For an effective entrance, pause for a moment as soon as you are in full view of the entire audience. Let them see a smiling, confident self. Look as though you believe your garment is the world's finest and that you love showing it.

Model for every section of the audience. Show the front, back, and sides of your garment. Walk briskly and with a purpose, establishing eye contact with your audience. Listen to the commentator, but don't look at him or her. Make at least one turn. If the commentator has a lot to say, you may want to turn more than once. Listen for the cue to leave the stage.

### Lasting Impression

If the exit is away from the audience, stop, turn, and smile at the audience before your exit. If the exit is at the end of the runway, stop, smile, and then proceed down the stairs. Bear in mind that your exit must be poised and dignified. Never let the audience see you rush away in panic for the last few steps of your exit, or hear you whisper, "I'm glad that's over."

### Challenging Situations and Tips

- If you are using crutches or a wheelchair, plan your modeling so it is smooth and so you can enter and exit easily. Work with the narrator and stage manager. Request assistance if you need it, time to practice turning, and a dressing room on the same level as the stage, if possible.
- Modeling with an escort requires practice, as you will be onstage together. The escort will escort you onstage, drop your hands, stand slightly behind you as you model your garment, and remain at the ready to take your hand and exit with you. Some escorts do not go onstage, but are there to help you down stairs. They stand next to the stairs and will take your hand at the top of the stairs and continue holding it until both of your feet are safely on the ground.

- Because it is possible that the narrator may read the wrong narration, be sure that you know who is ahead of and behind you in line. To prevent an embarrassing situation onstage, remember the first line of the narration and start out only when you hear those familiar few words. If there is a problem, the narrator will realize the mistake soon enough, and you won't be stuck in the middle of the stage.
- If you stumble and catch yourself, continue modeling onstage if you can without stopping. Errors that seem to be enormous to you will hardly show to an audience. If by some chance you should fall or slip, seriously hurting yourself, stay where you are until someone can get help or help you off the stage. Moving an injury will make it worse.
- If the lights go out for some reason, remain where you are in a comfortable position and await further instructions.
- If you feel stage fright, concentrate on breathing through your nose, especially during your pauses. Smile and pretend you are showing this wonderful garment to a best friend!

## Other Activities

### Create Your Own Fashion Revue

It is fun to create your own style show or revue for others. Some groups put together fashion shows at malls, retirement homes, and other locations. To plan a show, you should think of a theme first. The theme will help you focus the narrations, the music, and perhaps the outfits. It should be something short and with pizzazz.

It is easier if the responsibilities for the fashion revue are divided up as follows:

#### *Chair*

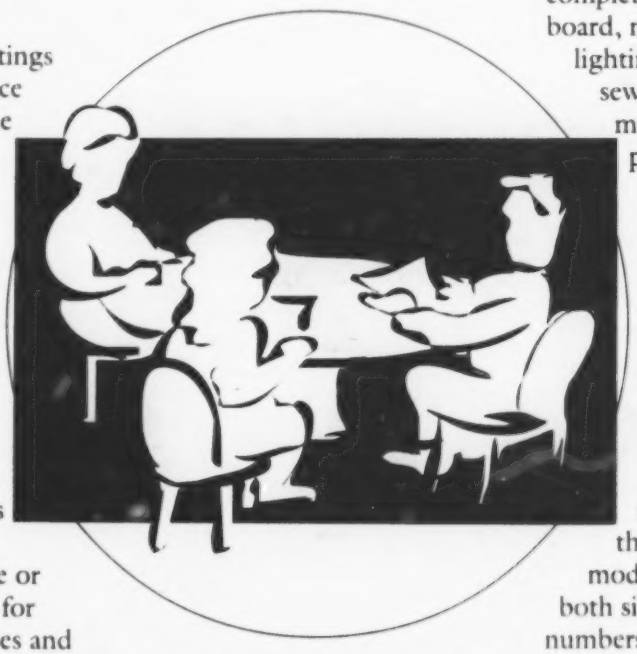
The chair sets up meetings and practices in advance of the revue. He or she communicates with each of the following members to make sure that everything is ready. The chair usually arranges the location for the revue, the stage set, and dressing rooms for men and women, and acquires programs and materials that are needed in advance. He or she is also responsible for writing thank-you notes and for public relations, unless someone else is assigned to do this.

#### *Narrations Chair and Narrators*

If the models have made their garments, they should write at least a sample narration because they are the most familiar with the garment and accessories. The narration cards should be printed in large type, and all the cards should be numbered and secured with a ring in case they are accidentally dropped. Narrators should practice several times, especially if the fabric, a fashion term, or the model's name is hard to pronounce.

#### *Music Chair or Musician*

Background music works quite well. The music should be related to the theme. Sometimes a score is selected so the revue has a big entrance and finale with separate interludes of music for groups of similar garments. Sometimes background music alone is all that is needed. The music should be interesting but should not detract from the show. It is easier for the audience to hear and understand the narrations if music without voices is chosen. Inexperienced models often respond better to music with a beat rather than "elevator" music, though they should be cautioned not to "dance" to the music unless this is part of the performance. The person in charge of the music needs to work with the choreographer and stage manager and should be involved in the dress rehearsal.



#### *Choreographer*

The choreographer plans how the models will move on the stage. This person must be involved with the music selection and lighting and should know what decorations will be on the stage.

#### *Stage Manager*

The stage manager plans the stage with the chair; borrows, sets up, and returns the props; and coordinates the lighting. The stage manager also may be in charge of setting up and equipping the dressing room complete with iron, ironing board, mirrors, adequate lighting, chairs, and a sewing kit. He or she also may help the choreographer train the models onstage.

#### Modeling Order

The show chair and the narrations coordinator often work together to decide the order. When models arrive, they should receive a number and line up in that order. Sometimes, models will come on from both sides of the stage—even numbers on one side, odd numbers on the other side. Regardless of the setup, a coordinator should stand in front of each line to make sure the models are in order and to give them a cue when to walk onstage. Models need to wait close to the stage entrance but sufficiently offstage so the audience from the other side of the auditorium doesn't see them. It's likely that if they can see the audience, the audience can see them!

**Practice Scoring**
Set up an area of the room as a stage, or practice on a real stage. Using the score sheet for your county or state, judge the modeling ability of your leaders or another teen leader who is prepared to do this. The leader may plan some interesting problems for you to "catch" and think about as you score.

**Make a "Turn" Chart**
Using several yards of heavy wrapping paper or cloth (such as denim) on a flat-surfaced floor, draw a turning guide to practice on. (If you use markers, be sure to protect the floor first!) Draw your feet walking forward, making a turn, and walking back to a starting position. Note that people's strides differ, so this activity should be designed just for you (or the young person you may be helping).

**Demonstrations**
Help others in your group learn one or more of the following: walking onstage, turning, removing a jacket or coat, using props, showing off garment features, modeling with an escort, being an escort, applying on-stage makeup, walking upstairs and downstairs, and writing a narration. These are just a few examples; you may want to try others.

**"Rainy Day" Activities**
Set up a fabric store tour to learn to identify and pronounce the names of fibers, fabrics, and weaves. Or look at fashion magazines, catalogs, and patterns, and learn more about garment styles. Old catalogs and books about historic clothing are fun to read as well. Watch how actors and models walk and display garments on television.

**Other Modeling Opportunities**
For a fun fashion revue, assemble outfits or costumes from castaway clothing or fabric recycled from castaway garments. Visit an annual community bazaar or a Goodwill or similar organization to purchase or borrow the clothing. Choose a theme and a price limit (save receipts or price tags) to keep it interesting. Model and donate the clothing to a good cause, or assemble a window display for future customers.

The Walk Pose

The Crossover Pose

**Mannequin Modeling**
Models usually enter from one side of the stage and exit on the other side. To vary this, 4-H models may enter the stage in groups of three. The announcer reads the first model's name; he/she walks to a predetermined place on the stage and "freezes" with a mannequin pose. The second model's name is called and he/she goes to a different place on the stage and strikes a different pose. This process is repeated with the third model. Once onstage, each 4-H'er models while the other two models remain "frozen." After modeling, each person strikes a pose that is different from the first pose. After the third 4-H'er finishes modeling and strikes his/her second pose, the first model exits, shortly followed by the other two. There are, of course, variations that can be made to this process. Props and music are important considerations when youth try mannequin modeling.

The "A" Pose

The "C" Pose

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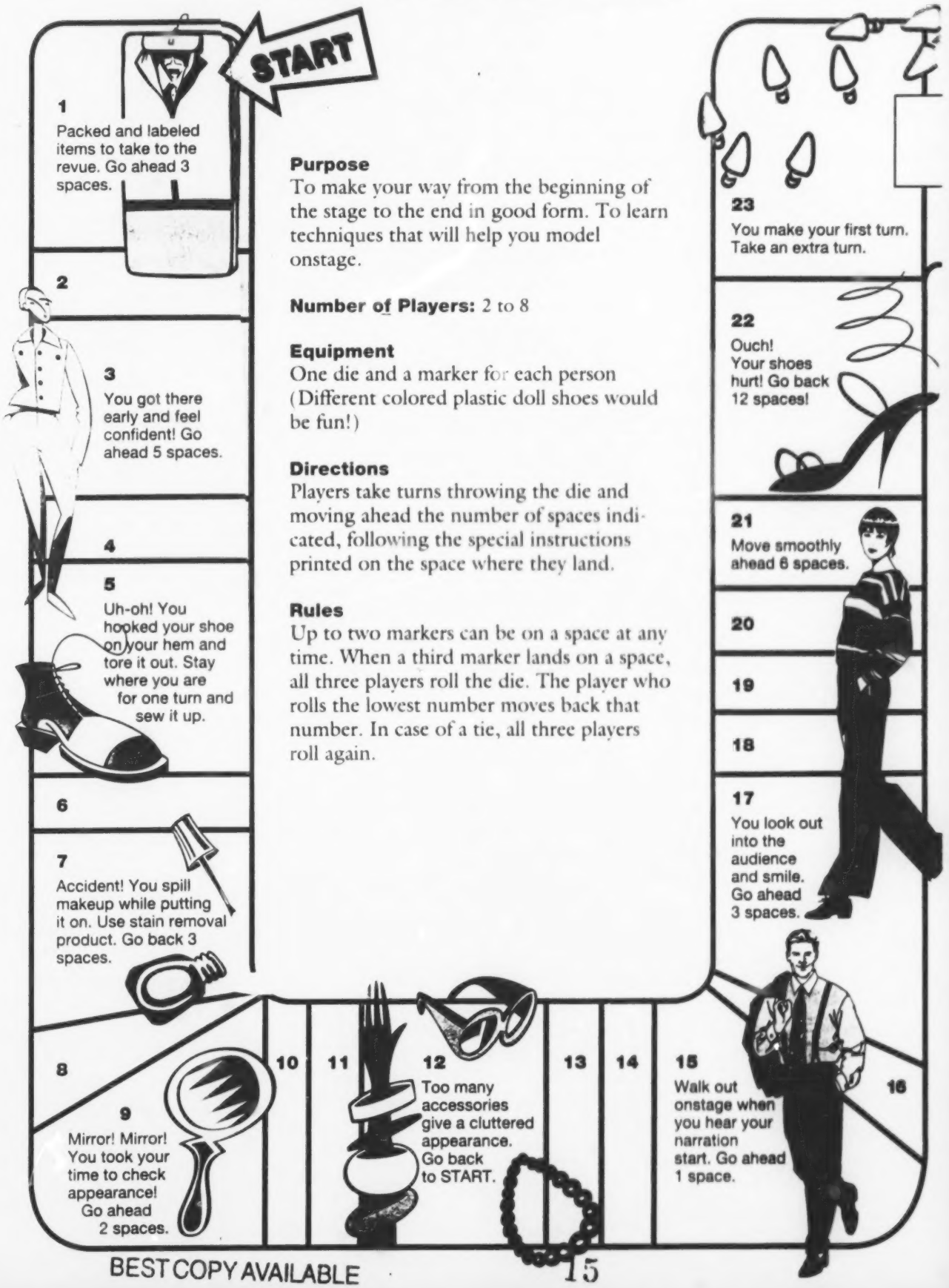
The Sidestep Pose



The "I" Pose

# Play the "Modeling Your Garment Game"


START
1
Packed and labeled items to take to the revue. Go ahead 3 spaces.
2
3
You got there early and feel confident! Go ahead 5 spaces.
4
5
Uh-oh! You hooked your shoe on your hem and tore it out. Stay where you are for one turn and sew it up.
6
7
Accident! You spill makeup while putting it on. Use stain removal product. Go back 3 spaces.
8
9
Mirror! Mirror! You took your time to check appearance! Go ahead 2 spaces.
10
11
12
Too many accessories give a cluttered appearance. Go back to START.
13
14
15
Walk out onstage when you hear your narration start. Go ahead 1 space.
16
17
You look out into the audience and smile. Go ahead 3 spaces.
18
19
20
21
Move smoothly ahead 6 spaces.
22
Ouch! Your shoes hurt! Go back 12 spaces!
23
You make your first turn. Take an extra turn.

**Purpose**
To make your way from the beginning of the stage to the end in good form. To learn techniques that will help you model onstage.

**Number of Players:** 2 to 8

**Equipment**
One die and a marker for each person (Different colored plastic doll shoes would be fun!)

**Directions**
Players take turns throwing the die and moving ahead the number of spaces indicated, following the special instructions printed on the space where they land.

**Rules**
Up to two markers can be on a space at any time. When a third marker lands on a space, all three players roll the die. The player who rolls the lowest number moves back that number. In case of a tie, all three players roll again.

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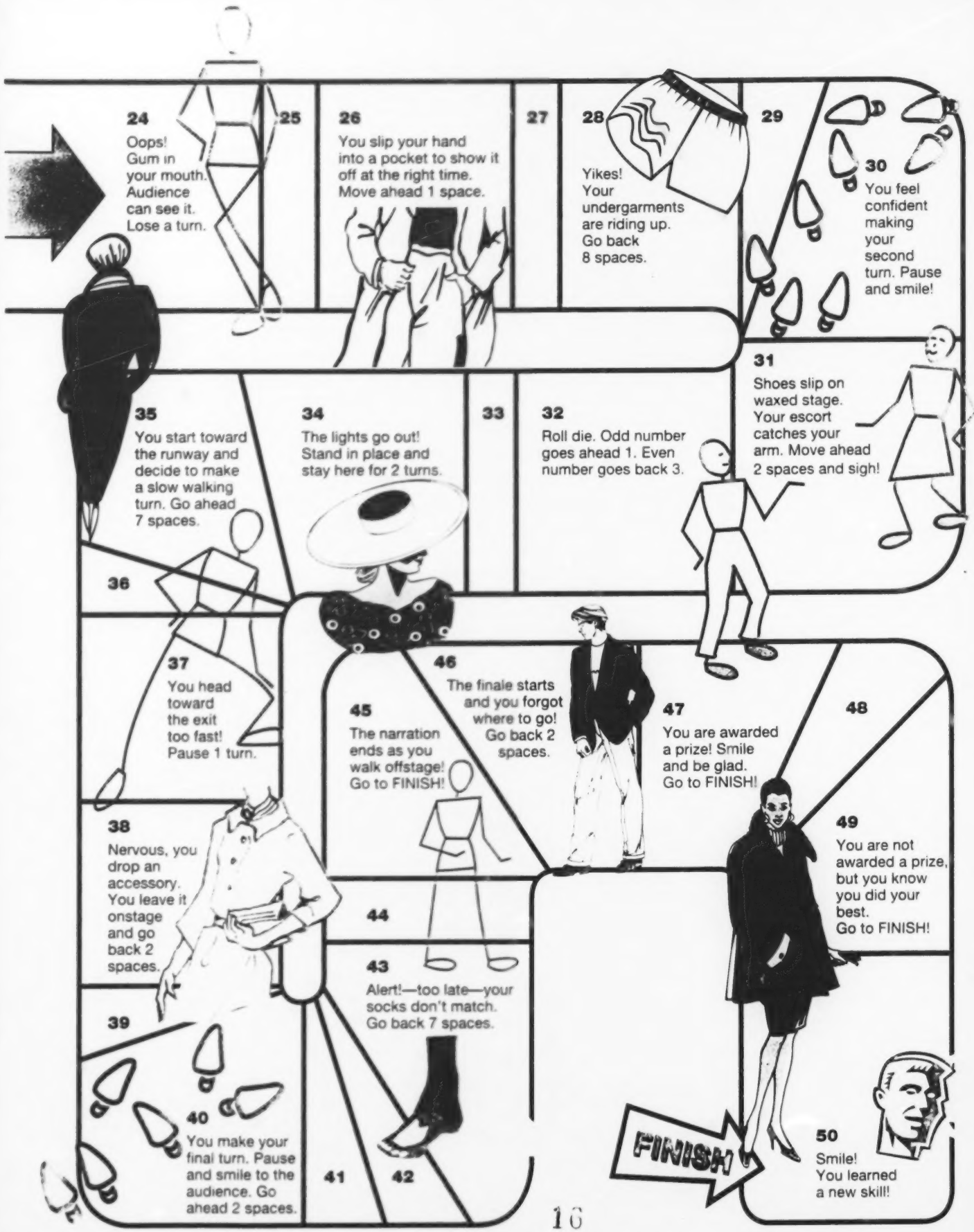

24
Oops! Gum in your mouth. Audience can see it. Lose a turn.
25
26
You slip your hand into a pocket to show it off at the right time. Move ahead 1 space.
27
28
Yikes! Your undergarments are riding up. Go back 8 spaces.
29
30
You feel confident making your second turn. Pause and smile!
31
Shoes slip on waxed stage. Your escort catches your arm. Move ahead 2 spaces and sigh!
32
Roll die. Odd number goes ahead 1. Even number goes back 3.
33
34
The lights go out! Stand in place and stay here for 2 turns.
35
You start toward the runway and decide to make a slow walking turn. Go ahead 7 spaces.
36
37
You head toward the exit too fast! Pause 1 turn.
38
Nervous, you drop an accessory. You leave it onstage and go back 2 spaces.
39
40
You make your final turn. Pause and smile to the audience. Go ahead 2 spaces.
41
42
43
Alert!—too late—your socks don't match. Go back 7 spaces.
44
45
The narration ends as you walk offstage! Go to FINISH!
46
The finale starts and you forgot where to go! Go back 2 spaces.
47
You are awarded a prize! Smile and be glad. Go to FINISH!
48
49
You are not awarded a prize, but you know you did your best. Go to FINISH!
FINISH
50
Smile! You learned a new skill!

## Responsibilities of a Model

### The Application

Before the fashion revue, you will need to request and complete an application. The form may vary from year to year, so it is important that you complete it carefully and accurately. Type or write your responses in ink to make them easy to read. Pay attention to questions such as the cost of materials and the value of the garment, as these responses will be important if for some reason your garment is lost or stolen. Carefully attach the fabrics and photo, following the directions for the dimensions of both and how they should be attached. Follow guidelines regarding the length and attachment of narrations as well.

Most of all, make sure your application is sent and received on time. Keep a copy in case the form is lost, and do not rely on overnight mail. Learning how to complete a fashion revue application is a very important life skill, not only because the judges and the narrators will be using the information, but also because it will help you learn to complete applications of all kinds.

### At the Revue

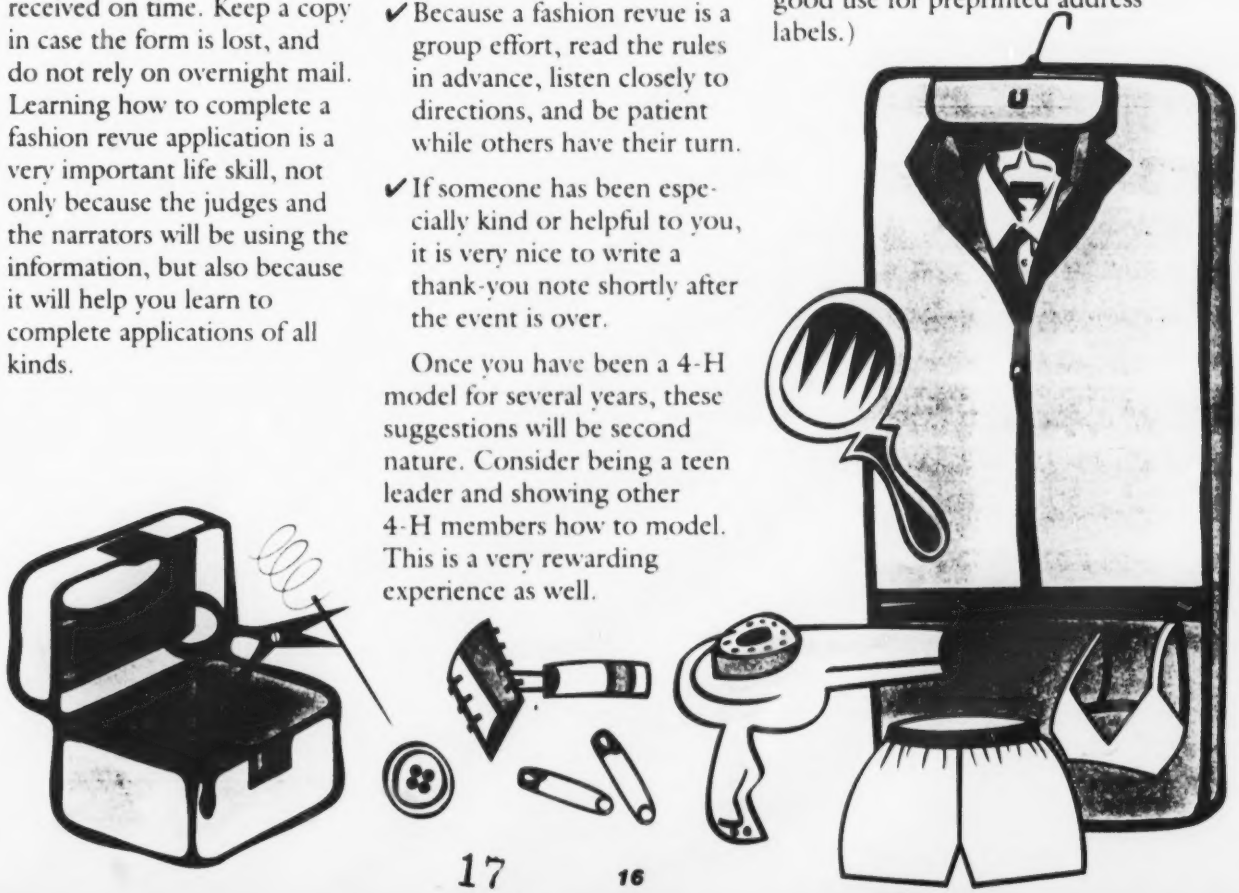
As a model, you also are responsible for how you conduct yourself during and after the revue. Remembering the following suggestions can make you a star offstage as well as on!

- ✔ Arrive in plenty of time to check in, dress, and read the schedule.
- ✔ Take excellent care of your garments and return them to a designated place.
- ✔ Keep your area neat and clean, and put items away so others can use your space and so you don't leave something behind.
- ✔ Turn off all appliances such as curling items to prevent burns and fire hazards.
- ✔ Do not invite family and friends into dressing rooms where others are changing.
- ✔ Because a fashion revue is a group effort, read the rules in advance, listen closely to directions, and be patient while others have their turn.
- ✔ If someone has been especially kind or helpful to you, it is very nice to write a thank-you note shortly after the event is over.

Once you have been a 4-H model for several years, these suggestions will be second nature. Consider being a teen leader and showing other 4-H members how to model. This is a very rewarding experience as well.

### Your "Kit"

To make sure you have everything with you at the revue, create a list and put items in a garment bag or suitcase. Your "kit" should include: your outfit, shoes (and extra laces), undergarments and accessories (such as earrings), props, makeup cape (towel to throw over your shoulders and/or hair net), makeup and grooming items in a secure plastic bag, a sewing kit, stain-removal sheets, dress shields, safety pins and fabric tape, a mirror (to check your makeup and the hair on the back of your head), undergarments, several pairs of nylons or socks (just in case), a bandage, tissues, and a comb and brush. You also might put in comfortable shoes to wear while you are waiting and a cardigan sweater if it is cold or the air conditioning is turned up. Be sure everything is labeled with your name and address. (This is a good use for preprinted address labels.)



# Fashion Revue Record

Keep this record for as many years as you are involved in fashion revue.
Copy this record page for use in subsequent years.

4-H Textile Science

Activity Guide

Name _____

Address _____

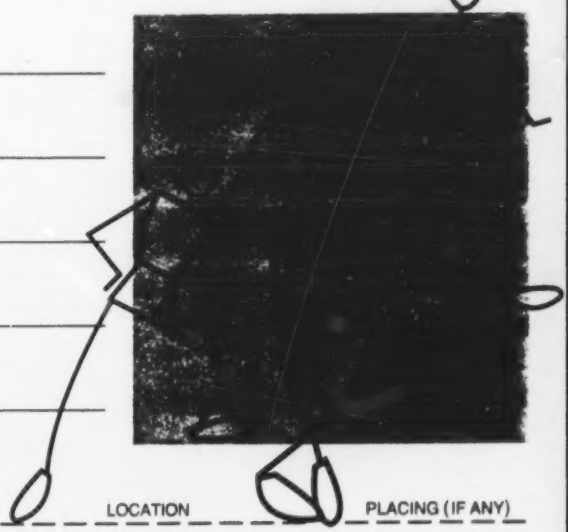
Age as of January 1 _____

Club or group name _____

Number of years in this project _____

Number of years in Textile Science projects _____

Leader's signature _____



**What I modeled for my project**

| DATE | GARMENT MODELED | LOCATION | PLACING (IF ANY) |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

**List what you learned in your fashion revue experiences and any amusing or interesting things that happened.**

_____

_____

_____

_____

_____

# Sample

## SCORE CARD FOR 4-H FASHION REVUE

*(Check with your extension agent for the most current form.)*

**Name or No.**_____ **Class No.**_____ **Placing** _____

| | Well done | Could improve | Comments |
|---|---|---|---|
| **1. The Model (30 points)** Posture | | | |
| Poise | | | |
| Grooming | | | |
| Modeling skills/Presentation | | | |
| **2. The Outfit on the Model (50 points)** | | | |
| Attractiveness: choice of texture, color, and style | | | |
| Fit—neck, shoulders, sleeves, waist, side seams | | | |
| Coordinated total look—includes accessories | | | |
| Suitability for age and activities of participant | | | |
| **3. Garment Appearance (20 points)** Quality of work as seen when the garment is worn—such as correct pressing, smooth seams and edges, invisible hems, straight topstitching, and matched designs. | | | |

**Additional Comments:**

Prepared by Jan Scholl, associate professor of agricultural and extension education.

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